

THE NEED FOR TECHNICALLY ACCESSIBLE CHAMBER WINDS MUSIC AND
A CONDUCTOR'S GUIDE TO *WINTER RICERCAR* BY KEVIN WALCZYK

By

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ABSTRACT

Chamber music should be an integral part of a musician's performance experience. Although this is a widely held belief, chamber music is not always implemented into performance programming, particularly at small colleges and high schools. Perhaps this issue is larger than a director's choice to program music, but is a reality due to a lack of quality music that meets the musical level and instrumentation of these institutions. If this is true, then it is vital that chamber music appropriate for these ensembles is commissioned and written.

This document will illustrate why chamber music is important, demonstrate that this segment of literature is lacking substantial repertoire, and therefore advocate for additional works in this genre. A conductor's guide to *Winter Ricercar*, a new chamber winds piece composed by Kevin M. Walczyk is also included.

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CHAPTER 1

IMPORTANCE OF CHAMBER MUSIC

Most musicians and teachers know that chamber music is important and should be performed. Too often though, a teacher does not take time to explain to their student musicians why it is important and at times its performance is even overlooked. Consider three key benefits to performing chamber music:

First, musicians are able to develop musical independence. Players are often assigned one to a part, so every part is crucial. There is no ability to bow out and allow someone else to cover that part. Each player is a soloist and carries that responsibility. A successful performance is dependent upon each individual performance more so than in a typical large group. A musician that normally plays a secondary role in a large ensemble may not typically take responsibility to count rests, pay attention to dynamic markings, articulations, or other musical subtleties. In a chamber medium, their responsibility has grown and they must develop the skills to lead themselves and, in turn, others. These new abilities can transfer to their large ensemble playing where they can then act as leaders.

The second benefit is the musician's ability to collaborate and solve musical problems. There is not the same opportunity for collaboration when a large wind band or orchestra is rehearsing. In a chamber setting, the goal of the conductor should be more of a coach and facilitator, allowing individual musicianship to come forward from performers. The amount of collaboration is dependent on the experience of the ensemble members. Less experienced players will need more coaching and direction and may not understand musical nuance and finesse. Experienced players will have more insight on

what musical choices to make and can help guide less experienced musicians. The conductor's role is to help facilitate and show players how to make musically sound decisions, not simply tell them what to do. Because there is more solo playing in chamber music, soloists have more opportunities to be expressive and creative in their delivery of solo lines within the context of the ensemble. This aspect of collaboration also involves constantly balancing, blending, and responding to musical nuance played by your peers. Every rehearsal is an opportunity to try something a different way and to receive feedback from the conductor and peers about these differences. For example, "I like the way you shaped that phrase this time, have you considered..." Or, "I really think you need to come to the front faster before measure 25." In a conducted chamber piece, the conductor should encourage this collaboration and provide leadership when needed to make a decision or to direct the players towards a more appropriate interpretation. For example, "I don't think we want to slow down that much there; let's try making the *ritardando* a little more subtle." Or, "We really need to stop and tune this chord; it's a G Major chord. Let's start with..."

Lastly, chamber music performance is a unique chance for each player to advance personal musicianship. As stated previously, musicians have more opportunity to develop leadership and experience collaboration, but to what end? Ideally, they are learning and enhancing their abilities of matching pitch, blend, appropriate balance, wider range of dynamics, use of special techniques, and increased technical ability. Due to a smaller ensemble, chamber music provides more opportunities for musicians to learn these important skills and nuances. More importantly, it demands increased accountability by the players. A musician has to be prepared and improve on each of these skills from one

rehearsal to the next. With only one person per part, it is obvious to the rest of the group when these expectations are not met. Chamber music plays an important role in the growth of young musicians and provides an opportunity to develop musical leadership and independence.

With these benefits in mind, the impact of chamber ensembles on a musician's development, and the overall health of a music program, is clear. The next step then is to turn attention toward finding music for a chamber ensemble that matches the available instrumentation in current ensembles.

CHAPTER 2

COMMISSIONING CHAMBER MUSIC

There are two primary challenges for ensembles seeking to include chamber music into their programs. The first is to find music with compatible instrumentation, which is easily illustrated by the author's own experience. In January, 2014, after accepting the position of adjunct director of the MidAmerica Nazarene University Concert Band, there was little time to program music for the coming semester. MidAmerica Nazarene University is a small private university, with a concert band of about 30 members. Full band music that fit the ensemble well was easy to find, but a greater challenge was selecting quality chamber winds music for the group. The available instrumentation included only one oboe, one bassoon, and one horn. Most of the chamber music available follows the typical *harmoniemusik* tradition that includes two oboes, two clarinets, two bassoons, and two horns. Other composers have enhanced this standard arrangement with two flutes, additional horns, double bass, and contrabassoon. Because of the rich history of *harmoniemusik* ensembles dating back to the late eighteenth century, most chamber music composed includes two oboes and two bassoons. This instrumentation is not realistic in most high schools and small universities.

The second challenge is finding artistic music at an appropriate technical level for the ensemble. The standard chamber wind pieces familiar to most teachers are too difficult for a high school or small university band. A teacher might be familiar with Stravinsky's *Octet*, or Mozart's *Serenade for Winds in B-flat*, but neither piece is accessible for most high school or small university ensembles. There are many Grade 2

and 3 flexible instrumentation collections available from publishers, but these are not appropriate for more advanced groups. Certainly in middle schools and small high schools, these options are viable and provide players opportunities for small chamber groups. Unfortunately, many of these flexible instrumentation collections are more educational than artistic and tend to be simplistic arrangements that are inappropriate for advanced high school or small university ensembles.

With this in mind, the author found himself seeking quality chamber winds music to fit the needs of the MidAmerica Nazarene University Concert Band. There are several great resources listing available chamber wind music, but these collections lack pieces with the appropriate ability and instrumentation available to many high schools and small universities. There is ample chamber music for mixed brass groups, brass quintets, woodwind quintets, and homogenous instrument groupings, but few quality works available for mixed instrumentation of eight to sixteen players. See Appendix A for the compilation of repertoire currently available for mixed instrumentation of eight to sixteen musicians.

Chamber music is important to a musician's development and the quality in Grade 3 and 4 chamber winds music is lacking. With these issues in mind, the next step was finding a composer who was first rate and had not yet contributed something to this genre. Composer Kevin Walczyk fit this bill: His *Symphony No. 2: Epitaphs Unwritten* had been nominated for a Pulitzer Prize, his music was full of unique colors and timbres, his use of harmony was distinctive, and he had yet to write a piece for chamber winds. Another priority in the search for a composer was finding someone who had experience writing artistic music for Grade 3 and 4. In addition to Walczyk's more challenging

works, he also developed a repertoire of artistic pieces for band in the Grade 3 and 4 category including *Children's Folk Song Suite*, *Songs of Paradise*, and *Lateral Perspectives*.

At this point, a decision was made to reach out to Walczyk and see if he was agreeable and available to write such a piece. In May of 2014, a consortium was created, co-led by Luke D. Johnson, Director of Bands at MidAmerica Nazarene University, and Paul W. Popiel, Director of Bands at the University of Kansas. Johnson and Popiel began recruiting other schools to join this consortium of a Grade 4 chamber winds piece by Walczyk. The composer had a system established on his website to facilitate promotion, and he also agreed to be responsible for collecting payments and publicizing the official list of consortium members. Over the following months, Johnson communicated with directors that would benefit from this project: mainly directors at small universities, and directors of second ensembles at major universities. Johnson, with the help of Popiel, also reached out to directors who had supported previous Walczyk commissions. An email was also sent through the CBDNA list-serve system. These efforts yielded a consortium of thirteen members including: Luke D. Johnson, MidAmerica Nazarene University; Paul W. Popiel, University of Kansas; Don Miller, Adams State University; Sarah Labovitz, Arkansas State University; William Perrine, Concordia University; Adam Kehl, Elon University; Steven Smyth, Iowa State University; Frank Tracz, Kansas State University; Christopher Chapman, Oregon State University; Craig Fuchs, Pittsburg State University; Scott Lubaroff, University of Central Missouri; Michael Mapp, Washburn University; and Langston Hemenway, William Jewell College. For participation in the consortium, each institution receives a score and complete set of parts. Additionally, members of the

consortium will receive exclusive performance rights during the 2015-2016 academic year.

Winter Ricercar was written in November 2014 as a result of this consortium process, with a recital premiere of 17 April, 2015 on the University of Kansas campus in Murphy 130 by the University of Kansas Wind Ensemble, and the concert premiere of 21 April, 2015 by MidAmerica Nazarene University Chamber Winds in Mabee Hall at the Bell Cultural Events Center in Olathe, Kansas.

CHAPTER 3

COMPOSER SURVEY

Kevin Walczyk has gained wide recognition in the concert band world in the past five years as he has contributed a number of significant pieces to the repertoire. Walczyk is currently Professor of Music at Western Oregon University in Monmouth, Oregon, where he teaches composition, orchestration, jazz arranging, film scoring, media production, and serves as the Graduate Music Coordinator. Several of his recent works for band have received significant awards. His *Symphony No. 2: Epitaphs Unwritten* was nominated for the Pulitzer Prize in music composition in 2011, the Grawemeyer Award in 2012, and was the winner of the 2011 National Band Association's William D. Revelli Memorial Composition Contest. This significant work is about 38 minutes in length in three movements and is “dedicated to the protagonists of freedom who, through sacrifice, suffering, and alacrity to the devotion of their cause, unconditionally liberate those unwillingly subjugated to degradation.”¹ It displays many of the unique characteristics of Walczyk’s music.

Another contributing factor to Walczyk’s increased popularity is the positive publicity from those who have performed his music. Conductors who have commissioned and performed his works on a regular basis include Dr. Paul W. Popiel at The University of Kansas, and Dr. Danh Pham, now at Washington State University, among many

¹ Walczyk, Kevin M., “Symphony No. 2 – ‘Epitaphs Unwritten’”.

<http://www.kevelimusic.com/bandEPITAPHS.html> (2015), accessed 19 March 2015.

others. These conductors have found a unique voice in Walczyk's compositions, and continue to go back to him to commission new works for the wind medium.

Walczyk's characteristic sound is influenced by his history of musical experiences. As a child, he played trumpet, horn, trombone, piano, and sang in his elementary school choir. He played in his school band, jazz band, and a community orchestra (which Walczyk credits with helping him learn symphonic music). His early childhood musical influences, introduced to him by his parents, included Frank Sinatra, Nat King Cole, musicals including *The Sound of Music* and *West Side Story*, the Beach Boys, Barbara Streisand, the *Lawrence Welk Show*, and many movie soundtracks.

Film scores became an important inspiration to Walczyk in his teenage years. He credits the film music of John Williams and others as his initial inspiration to compose. In an interview, he recalls, "Who wouldn't be blown away by the opening fanfare of *Star Wars* with trumpets starting on a high C. I was mesmerized..."² Other important musical influences in his later teen years and young adult years included jazz, big band, and rock music with horn sections. This included groups like Tower of Power; Chicago; Earth, Wind, and Fire; Maynard Ferguson; Doc Severinsen and many others. As his musical tastes grew, his influences shifted to composers such as Mozart and Mahler.

Walczyk is quick to credit his music educators for giving him opportunities to compose and grow musically. His elementary vocal director held a composition contest, where the winning piece received a performance at the concert. Walczyk recalls, "I won.

² Walczyk, Kevin M., personal email, 12 October 2014.

It was my first ‘composition prize.’ After this I was hooked!”³ He went on to talk about other opportunities by his other music educators including sixteen arrangements for his high school jazz band and an arranged piece for combined band and strings. Walczyk is quick to praise his teachers for giving him opportunities to explore his talents. “I had access to all styles of music growing up and parents and music teachers who encouraged me to pursue my musical passion. Let me say that again, I had music teachers who encouraged me to compose AND who performed my works (from elementary school through college). Without these educators giving me those opportunities I firmly believe that I would not be composing today.”⁴

Another skill he learned was transcribing by hand. He would listen to recordings over and over, writing out parts measure by measure. Walczyk believes this important skill helped him learn the craft of orchestration and arranging. In fact, this is a skill he requires of his current composition students. Walczyk’s training after high school included a Bachelor of Arts degree in education from Pacific Lutheran University and master’s and doctoral degrees in composition from the University of North Texas. Walczyk’s composition instructors included Larry Austin, Jacob Avshalomov, Thomas Clark, Martin Mailman, and Cindy McTee.

Walczyk also has extensive jazz experience, including time spent as the arranger for the renowned University of North Texas One O’Clock Lab Band in 1988-1989. As a jazz arranger and composer, Walczyk refined his craft with well-known jazz arrangers

³ Walczyk, Kevin M., personal email, 12 October 2014.

⁴ *ibid*

Tom Kubis and Frank Mantooth. This jazz influence is prevalent in his compositions, particular in his harmonic language, part voicing, and percussion writing as demonstrated in Walczyk's *Lateral Perspectives*. At the end of the introduction, a groove is established in the triangle and shaker parts reminiscent of a Latin/Fusion big band arrangement (Ex. 3.1).

The image shows a musical score for percussion, labeled 'PERCUSSION' on the left. It consists of four staves, numbered 1 through 4. Staff 1 is for Vibes (3 med. vibs), staff 2 is for Vibes (3 med. vibs), staff 3 is for Piano, and staff 4 is for Double Bass. The time signature is 3/4. The score shows a syncopated rhythm in the vibes and piano parts, and a steady eighth-note pattern in the double bass part. Dynamics include mf and fpp.

Example 3.1 – *Lateral Perspectives* mm. 10-11

In measures 207-208 the syncopated rhythms in the mallets, piano, and double bass in combination with the harmonies stacked in fourths display a modern jazz-fusion style. (Ex. 3.1)

Upon listening to Kevin Walczyk's music, these influences are easily heard. Walczyk's voice is distinct, and does not reflect any one style or composer, which is the appeal for proponents of his music. What defines his sound; what makes it unique? While it is impossible to box in a composer to a specific set of characteristics that every piece conforms to, there are certainly some tendencies that can be discussed.

1 cow bell

2 3 med. hard mallets

3 toms

4 choke

pn. ff

cb. pizz. f

207 208

Example 3.2 – *Lateral Perspective* mm. 207-208

Walczyk’s music is full of imagination and unique colors. His use of instrument pairings is very selective and thoughtful. Very rarely does the whole ensemble play at the same time. Instead, the texture often is in multiple layers, or limited pairings of instruments. Second flute, third clarinet, bassoon, second trumpet, horn, euphonium and marimba might play one figure, while oboe, first clarinet, first alto saxophone, bass clarinet and vibraphone may have the next entrance independent of the previous grouping. His variety and attention to timbre and tessitura make his pallet of colors very interesting and unique. This is seen in *Children’s Folk Song Suite*, where melodic material is passed between a variety of textures and instrument groupings. (Ex. 3.3)

21 held back $\downarrow = ss$
26 playful $\downarrow = III$

16
17
18
19
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29
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31
32

Children's Folk Song Suite • page 2 •

Example 3.3 – Children's Folk Song Suite mm. 16-32

In measure 29 Walczyk pairs the clarinets with the alto saxophone, baritone saxophone, bassoon, trumpet 1, xylophone and marimba. His use of percussion timbres as demonstrated in this passage is also characteristic of his style. Although he writes percussion parts as an integral color of the orchestration, his pieces for younger band are structured in a way that will allow for the work to still be played with fewer players if necessary.

Another characteristic of Walczyk's music is how he derives his melodic material and incorporates into the form of his music. He is deliberate with compositional techniques that he uses. Walczyk will often imagine his compositions from some sort of meaningful melody, either existing or originally composed, and then put his spin on it. Some of his composed melodies have been created using a modified tone row or through a tone sequence generated by meaningful text. For example, in his piece *Lateral Perspectives*, Walczyk derives the melodic material through musical representation of certain words, which are meaningful to the dedication of the piece. It was written to commemorate the retirement of director Rick Tippets of Lakeridge High School in May of 2009 after thirty-one years of teaching. Interestingly, Walczyk was a freshman at Lakeridge High School during Tippets' first year as director. Walczyk derived pitch material using the words "Rick," "Tippets," and "Later RT." This piece, like all of Walczyk's music, is still tonal and is not easily identifiable as a serial composition. Even at first listen, one can identify the theme in his music and when it returns; it is recognizable to the listener. This piece also loosely follows a sonata allegro form. His music has enough variety to be interesting, but comes back to the themes so the listener has something to grab onto. Another technique he often uses is motivic writing, in which

he uses a rhythmic or melodic motif and then augments it throughout the piece. This is seen in many pieces including *Lateral Perspectives* and *Celebration Fanfare*. In *Celebration Fanfare*, Walczyk uses the motif of “two,” using the interval of a second, and also a rhythmic motif of two notes: one short, one long. Using these two motifs, he plays around with different variations and augmentations of this motif to compose out the piece.

Walczyk also often takes existing folk melodies, like in his *Children’s Folk Song Suite*, and transforms their setting through rhythmic and harmonic variation. In this piece, he utilizes Bela Bartok’s collection of children’s folk melodies for piano entitled, *For Children*, as his source material. The piece is a suite of five movements depicting different moods and characters. Walczyk puts a new harmonic angle on each of the melodies and incorporates his own voice creating his own composition. Another example of this technique is *Songs of Paradise*, which he utilizes hymn tunes by African-American composer Charles Albert Tindley. In this five-movement suite, he uses the original hymn melodies but orchestrates them in his own harmonic language.

Finally, Walczyk’s voice comes through in his creative harmonic language. Walczyk’s voice fuses together his eclectic musical experiences including orchestral, jazz, cinematic, and Broadway genres. Walczyk’s *Symphony No. 2: Epitaphs Unwritten*, is a great example of this fusion. There are moments that sound like orchestral music, jazz, and dramatic cinema music. The jazz influence is heard in the percussion writing, and also in harmonic structure used. Kevin Walczyk’s unique sound made the composition of his new work for chamber winds an anticipated addition to wind repertoire.

CHAPTER 4

CONDUCTOR'S GUIDE TO *WINTER RICERCAR*

Instrumentation

Winter Ricercar is for thirteen players: ten mixed winds, string bass, and two percussionists. Wind parts include two flutes (second flute doubles on piccolo), clarinet, bassoon (bass clarinet substitute part included), alto saxophone, tenor saxophone, horn, cornet, trombone, and euphonium. A tuba and contrabass clarinet are provided as possible substitutes for the double bass. According to the composer's preference, "the contrabass clarinet can also double the string bass when available."⁵

Two percussionists are required. Percussion 1 calls for vibraphone (motor off), suspended cymbal, triangle, snare drum, and xylophone. Percussion 2 calls for five octave marimba, glockenspiel, tambourine, and bass drum. The composer has suggested mallet choices for each instrument throughout.

Composition Background

The melodic material for *Winter Ricercar* is based on the traditional English Christmas carol, *Upon the Snow-clad Earth*. Traditional English Christmas carols are typically in a four-part chorale similar to a Bach chorale. The original melody of this tune was composed by Henry John Gauntlett (1805-1876) in 1875, but was altered slightly by

⁵ Walczyk, Kevin M., personal email, 2 November 2014.

British composer Arthur Sullivan (1842-1900) a year later in 1876.⁶ It is Sullivan's version of this melody that is used in *Winter Ricercar*. The lyrics of this carol were written by English hymn composer Reverend Richard Robert Chope (1830-1928), and include six stanzas in strophic form typical of hymns and carols. The original hymn tune by Gauntlett (Ex. 4.1) is found in a collection of carols entitled *Carols for Use in Church During Christmas and Epiphany* by R. R. Chope, published by Metzler Music of London in 1875.

Christmas Carols,
Carol 59.

mf Up - on the snow-clad earth without, The stars are shin - ing bright, As
Heaven had hung out all her lamps To hail our fes - tal night;
For on this night, long years a - go, The Bless - ed Babe was born, The
saints of old were wont to keep Their vi - gil un - til morn.

mf 'Twas in the days when far and wide
Men owned the Caesar's sway,
That his decree went forth, that all
A certain tax should pay,
Then from their home in Nazareth's vale,
Obedient to the same,
With Mary, his espoused wife,
The saintly Joseph came.

p A stable and a manger, where
The oxen lowed around,
Was all the shelter Bethlehem gave,
The welcome that they found!
mf Yet blessed among women was
That holy mother-maid,
dim Who on that night her First-born Son
There in the manger laid.

p The King of kings, and Lord of lords,
E'en from His very Birth,
Had not a place to lay His Head,
An outcast in the earth:
dim And yet we know that little Babe
Was tender to the touch,
And weak as other infants are;
pp He felt the cold as much!

p In swaddling bands she wrapped Him round,
And smoothed His couch of straw,
While unscen Angels watched beside,
In mute, adoring awe.
cr How softly did they fold their wings
Beneath that star-lit shed,
While eastern Sages from afar
f The new-born radiance led!

mf And thus it is, from age to age,
That as this night comes round,
So sweetly, underneath the moon,
The Christmas carols sound.
cr Because to us a Child is born,
Our Brother, and our King,
ff Angels in Heaven, and we on earth,
Our joyful anthems sing.

Ex. 4.1 *Upon the Snow-Clad Earth* by Gauntlett

⁶ Howarth, Paul, "Christmas with Sullivan."

<http://diamond.boisestate.edu/gas/sullivan/christmas/index.html> (2004), accessed 20

March 2015.

The altered version by composed by Sullivan (Ex. 4.2) is written a major third higher and has differences in rhythm, melodic embellishment, and harmonic voicings. Despite the differences, they share the same text, basic melody, and cadences.

Upon the snow-clad earth.
(CHRISTMAS.)

Carol 308. Arthur Sullivan

1. Up - on the snow - clad earth with - out The stars are shin - ing bright, As
2. 'Twas in the days when far and wide Men own'd the Cæ - sar's sway, That

Heav'n had hung out all her lamps To hail our fes - tal night; For on this night, long years a - go, The
his de - cree went forth, that all A cer - tain tax should pay. Then from their home in Naz'reth's vale, O -

Bless - ed Babe was born, The saints of old were wont to keep Their vi - gils un - til morn.
be - dient to the same, With Ma - ry, his es - pous - ed wife, The saint - ly Jo - seph came.

3

A stable and a manger, where
The oxen lowed around,
Was all the shelter Bethlehem gave,
The welcome that they found!
Yet blessed among women was
That holy mother-maid,
Who on that night her First-born Son
There in the manger laid.

4

The King of kings, and Lord of lords,
E'en from His very Birth,
Had not a place to lay His Head,
An outcast on the earth:
And yet we know that little Babe
Was tender to the touch,
And weak as other infants are;
He felt the cold as much.

5

In swaddling bands she wrapped Him round,
And smoothed His couch of straw,
While unseen Angels watched beside,
In mute, adoring awe.
How softly did they fold their wings
Beneath that star-lit shed,
While Eastern Sages from afar
The new-born radiance led!

6

And thus it is, from age to age,
That as this night comes 'round,
So sweetly, underneath the moon,
The Christmas carols sound.
Because to us a Child is born
Our Brother, and our King,
Angels in Heaven, and we on earth,
Our joyful anthems sing.

Ex. 4.2 *Upon the Snow-Clad Earth* by Arthur Sullivan

Technical Considerations

Winter Ricercar is a Grade 4 chamber winds and percussion piece published by Keveli Music. In preparing an ensemble to perform this selection, there are several technical considerations to consider. The woodwind and mallet parts have rapid passages including 32nd notes, 8th note triplets, 16th notes, 16th note triplets, and sextuplets. These are difficult to sight-read and will take dexterity and practice for players to understand these passages. Measures 10-12 (Ex. 4.3) are an example of what will be required. Although these rapid passages are challenging, the brass and low woodwinds are scored

The image shows a musical score for measures 9-12 of *Winter Ricercar*. The score is for a chamber ensemble consisting of woodwinds, brass, and percussion. The tempo is marked *rit. . . broad* with a quarter note equal to 63 (♩ = 63). The dynamic is *mp*. The score is divided into three measures: 9, 10, 11, and 12. The woodwind parts (clarinet, saxophone, and flute) feature rapid passages with 32nd notes, 8th note triplets, 16th notes, and 16th note triplets. The percussion part (snare drum) features a complex rhythmic pattern with sextuplets. The brass parts (trumpet, trombone, and euphonium) are scored with sustained notes and some melodic lines. The percussion part includes a mallet part for the snare drum, marked *vs. cym. (2 med. wood mallets)*.

Example 4.3 *Winter Ricercar* mm. 9-12

with much easier parts at the same time, which helps to mask these runs and gives some security to the woodwind players. The tempo is slow with a quarter note value of 63 bpm at measures 10-12.

Other technical considerations include mixed meters, varied tempos and multiple time signatures. After a slow introduction, the piece settles in to a playful 6/8 lilt at measure 20. The pulse here is marked at 72 BPM for a dotted quarter note. At measure 41, the pulse of 72 BPM stays consistent, but the beat is now a half note and the time signature 2/2. Players find it challenging to switch between the compound meter of 6/8 and the simple meter of 2/2. Walczyk then accelerates this change in feel, switching every four measures between measures 82-93. (Ex. 4.4)

Example 4.4 *Winter Ricercar* mm. 82-92

To further complicate these transitions, there are often duple figures in the 6/8 time, making some of the players play in a 2/2-feel, while the rest are still in the actual 6/8 marked time. This can be seen in measures 27-36. (Ex. 4.5)

The image displays a musical score for measures 27-36 of 'Winter Ricercar'. The score is arranged in a multi-staff format. The instruments listed on the left are: 1 and 2 flutes (fl.), clarinet (cl.), bassoon (bsn.), alto saxophone (al. saxes), tenor saxophone (tn.), concertina (crt.), horn, trombone (trb.), euphonium (euph.), 1 and 2 percussion (perc.), and cymbal (cb.). The music is written in 6/8 time. Measures 27-36 are indicated by numbered boxes at the bottom of the page. The score includes various musical notations such as dynamics (p, pp), articulation (accents), and phrasing slurs. The percussion part shows a complex rhythmic pattern with accents and slurs.

Example 4.5 *Winter Ricercar* mm. 27-36

Grace notes present another technical challenge in this piece. There are many of them, and they provide technical challenges for the woodwinds. Even brass players have a number of grace notes to perform. These occur starting at measure 41 in the section labeled “Festive” up until the next slower section, which begins at measure 101. In addition to the technical aspect of these grace notes, the conductor will need to decide stylistically how these will be interpreted. Walczyk suggests: “Grace notes should be

short, just before the beat, and – whenever they are attached to an accented note, they too can be accented. In soft passages, or when they are not attached to accented notes, they don't need to be accented. The heavy grace notes can be interpreted as 19th-century Russian school (Mussorgsky, Rimsky-Korsakov, Borodin, etc.) ... same thing goes for the double grace notes.”⁷

The end of the piece brings back a sampling of the rapid passages seen at the beginning, however this time it is mostly confined to the clarinet and tenor saxophone. The end of *Winter Ricercar* also has many *accelerandos* and *ritardandos*. These tempo changes can create technical issues for the players, and prevent the ensemble from moving together. Careful thought should be given to what degree each of these tempo changes will be engaged.

A final consideration in regards to the technical aspects of this piece lies in the percussion parts. The piece calls for two players, but requires a litany of instruments, including a 5-octave marimba. Walczyk is also very specific about what mallet choices he recommends to achieve the desired sound. It is suggested that the percussionists need extra preparation time to determine their setup and to skillfully make the appropriate instrument and mallet changes throughout the piece. It should also be noted that 4-mallet playing is required, and there are many fast passages that require a high level of technical prowess of the mallet instruments.

⁷ Walczyk, Kevin M., personal email, 29 March 2015.

Stylistic Considerations

There are many important stylistic characteristics in *Winter Ricercar* that are

← [♩ = ♩.] →

82 ♩ = 72

1
2 fl. *f*

2 *f*

clr. *f*

bsn. *f*

al. *f mf*

saxes *f mf*

tn. *f mf*

crnt. *mp*

horn *mp*

trb. *f*

euph. *f*

1 *mf*

perc. *f*

cb. *f*

82 **83** **84** **85**

Example 4.6 – *Winter Ricercar* mm. 82-85

important in bringing out the composer's intentions in the music. Popiel says, "Walczyk's music frequently employs a multitude of colorful instrument combinations and a mix of thinner textures (carefully scored with excellent craftsmanship in reasonably safe ranges and voices) contrasted with full band passages."⁸ To bring out the colors the composer wrote, it is important to balance these instrument combinations in deliberate ways. Walczyk provides dynamic markings to indicate the desired balance. In measures 82-85 (Example 4.6), the flutes, clarinet, bassoon, trombone, and percussion had *forte* marked in their parts, while the saxophones have only *mezzo forte* and the cornet and horn have *mezzo piano*. The composer has set up a hierarchy of sound for the conductor to draw out of the ensemble.

The conductor must also note the many stylistic markings throughout the work. Walczyk uses a variety of descriptors: tranquil, broad, fluid, playful, festive, expressive, bright, deliberate, gentle, and lively. These give the conductor and players a starting point at interpreting the composer's intended mood and style. Additionally, there are many articulation markings throughout that add to the stylistic nuance and specify style of specific notes. These details should not be overlooked in the preparation of the music.

Rehearsal Issues and Considerations

This section will explore some of the issues the conductor should consider when preparing *Winter Ricercar*. First, if musicians have never played a composition by

⁸ Blocher, Larry and others, *Teaching Music through Performance in Band*, Vol. 10, (Chicago, IL: GIA Publications, 2015), 480.

Walczyk before, there are a couple things to mention in the first rehearsal. The quarter rests are printed in a non-traditional way that seems to confuse students, so it is important to point these out before reading the piece. Also, as typical with Walczyk's works, there will be dissonances later in the piece that are most likely correct assuming the student is playing the written note correctly. There are similar passages in *Children's Folk Song Suite* that are close to traditional harmony, but with some added harmonic dissonance that enhances the character of the piece. Another important consideration for the conductor is the implementation of dynamic markings. Although, the exact levels are always relative, Walczyk is intentional about the precise relationship of levels between parts. It is important as the conductor to be aware of what needs to be drawn out in the orchestration at any given time.

In the opening of this piece, it is important that the feel be one of relaxation and tranquility. Encourage the alto saxophone, cornet, and flute to play with a full sound and some vibrato as solo players. Despite the *piano* marking on the alto saxophone part at the beginning, it needs to be slightly louder than the other parts and in a singing style. As the clarinet and tenor saxophone come in with their 32nd notes in measure 10, they need to relax and play them right in time. They will tend to play too quickly as they panic at all of the fast notes on their page. Certainly these players will need to spend some time with a metronome subdividing at least the 8th note, if not the 16th note so they understand how their parts fit in. This goes the same for the mallet parts that enter in measure 14. It is advisable to rehearse the first few times through this section with little to no tempo change so the players can lock into the pulse as they negotiate these difficult passages. At

the theme ends at measure 16, slow down to the tempo of the upcoming section, which is 72 bpm. This pulse will remain consistent for some time.

As the first variation is rehearsed, great care should be taken that the tempo is consistent at 72 bpm. The transition between compound and duple meter will be easier for the players if this pulse is consistent from the conductor. The conductor should expect that time will need to be spent on the transitions between these compound and duple sections. For example, going into 2/2 at measure 41, and then back to 6/8 at measure 82. Measures 82-94 again have the meter alternating between 2/2 and 6/8, this time every four measures.

Upon arriving at measure 94, it is important for the conductor to have strong impulse of will regarding the tempo change that occurs. Immediately preceding this, the meter was 6/8 with a tempo marking of 72 bpm. Measure 94 ushers the segue into the expressive section. It is marked with the quarter note valued at 108 bpm, with the eighth note value staying the same at the change. This metric modulation will be a challenge for the ensemble to grasp at first.

As the piece transitions into measure 101, there are two specific measures that require the conductor to address intonation. In measure 99 there is a G major 7th chord. The bassoon and trombone are on the 3rd of the chord, which will likely be too sharp. Although mallets are playing here, just intonation can still be used here as the affected notes are in the winds only. With this in mind, it is important that the bassoon and trombone bring that B natural down 14 cents below standard pitch. This is of course after the euphonium plays an in tune G, and the horn locks in with a concert D. After this perfect 5th is established in tune and the B natural is adjusted, the last issue will be

concert F# in the cornet. Keeping just intonation in mind, the 7th needs to be lowered 12 cents. The next measure, the chord resolves to a C major triad, with the mallets maintaining the concert D as a pedal note. When tuning the C major triad, again, first have the root played, which is found in the bassoon and horn this time. It is recommended to have the stronger of those two as the reference pitch. After the root is in tune, add the G which is still in the euphonium. Last add the cornet's concert F# which will need to be lowered 14 cents from standard tuning. Because these two measures are slow and the chords have a full measure of duration, it will be necessary to spend this time tuning these chords.

In the “expressive” section, which begins at measure 101, encourage the flute player to play as a soloist with full sound and vibrato. A dynamic louder than the marked *mezzo piano* may be necessary. In measure 107, the mallet parts need to be brought out slightly here with their melodic motive. When the flute and clarinet take over in measure 113, it might help the momentum of the piece to start moving ahead towards the faster tempo that is marked in measure 118. This seems to help the flow of this section achieve a better feel.

Measure 120 immediately pushes ahead with a tempo marking of quarter note at 132 BPM. Careful attention should be given to the style of the 8th notes that begin in measure 121. Players should keep the style light and playful here with a slight push of air on the accented notes. It is suggested to achieve the accent by making the surrounding notes lighter and softer. This will maintain the style of “bright” indicated by the composer and keep it from getting too heavy, slow and loud. Those members that enter at measure 123 playing the melody rhythm, should think of a similar approach. This line

can be a little more accented, but maintain space between the notes. It should be played comically and whimsically. The harmony here is dissonant, reminiscent of Bartok's piano music for children.

The author calls this next section the "Fugue", although he points out, "each statement of the 5-voiced fugue, is quickly abandoned."⁹ The conductor will need to inform the ensemble what is happening in this section, as the players will otherwise be confused about their entrances. There are four more fugal entrances, which can be noted in the formal structure analysis in this document. Aside from making the players aware of these fugal entrances, the conductor needs bring each new entrance to greater importance than those already playing. The best approach to achieving a good balance is to ask players to drop a dynamic level when the next statement enters. This is challenging on the second fugal entrance where the entrances are one count apart.

The next section is marked "gentle" and "expressive" and serves as a transition to the final chorale and coda. The conductor's ear should be aware of the mallet sound at measure 185-187. It is marked for vibes with medium rubber mallets, and glockenspiel with hard rubber mallets. This timbre tends to be loud enough that the winds above this above this can maintain a slightly fuller sound than the marked "*piano*," to make sure they are playing with a good tone and in tune.

The euphonium solo at measure 194 is the first phrase of the final chorale, and should be played out in a solo-like fashion above the horn and trombone. The conductor should encourage the euphonium, alto saxophone, and cornet solos to follow to play with

⁹ Walczyk, Kevin M., personal email, 25 March 2015.

vibrato as soloists. It is suggested that the conductor have the ensemble play measures 202-205 with little tempo change initially to allow those with 16th note passages to acclimate. Once the conductor begins follow the marked *accelerandos* and *ritardandos*, they should also insist they ensemble follow the many *crescendos* and *decrescendos* marked through these same bars. This passage should ebb and flow like waves, and the conductor needs to insist this happens.

The coda (measures 208 to the end) contains much drama that needs to be led by the conductor. Through the many dynamic changes, the conductor must ensure that the ensemble observes the articulation markings throughout this section, and that they are performed with precision. Time and attention should be spent also on the last chord in measure 224. It is an Eb major triad, and the conductor is encouraged to use the tuning procedure described earlier in this chapter, started with an accurate root (Concert Eb), then add the 5th of the chord (Concert Bb), and finally adding the 3rd of the chord (Concert G) which will need to be lowered 14 cents. It is advised to tune this chord first at a comfortable *mezzo forte* volume, then rehearse the dynamic crescendo as marked in the music, ensuring that the pitch is maintained through the increase in volume.

These rehearsal considerations are imperative for the conductor to lead the ensemble through the learning process towards a successful performance.

Form and Structure

SECTION	MEASURES	EVENT AND SCORING
Chorale	1-19	Carol melody presented in its entirety in Ab in a chorale style
Variation I “Playful” and “Dance”	20-40	Begins with “playful” motif in woodwinds that is repeated, embellished, and exchanged through various instruments as the backdrop for the melody. Phrase 1 and 4 of the carol melody played in the mallets
	41-42	Transition – new meter of 2/2
	43-50	Tune played out in augmentation by the flutes, although highly ornamented. Tune played in inversion (mixolydian) in the clarinet and alto saxophone with a quarter note lag.
	51-57	Clarinet and alto saxophone (still in mixolydian inversion) now rhythmically aligned with the flutes and cornet
	58-66	The second half of the carol is presented in cornet and flutes (in G) but is not augmented rhythmically. The inverted imitation, now with a two quarter note lag, appears in the saxophones, horn, and euphonium. The pitch center of ‘C’ gives it a Lydian sound.
	67-81	Continued development of this variation
	82-93	Phrase 1 of the carol stated in duple above 6/8 “playful” motif
	94-100	Features the second half of the carol tune again and transitions to the slow variation
Variation II “Expressive”	101-119	Uses the last four measures of the carol tune as thematic material for this section
	101-103	Flute solo is a variant of measures 10-12 of the carol tune

SECTION	MEASURES	EVENT AND SCORING
	105-106	Inversion of carol tune's last four measures (Phrase 4)
	107-112	Mallets state Phrase 4 in prime order, followed by statements from horn, cornet and euphonium
	113-118	Phrase 4 stated in flute and clarinet in prime order with imitation
	119	Transition
Variation III	120-187	"Pre-Fugue" and "Fugue"
"Pre-Fugue"	120-131	Transitional material leading to Fugue
	120-122	Introduction to new section; tempo and new feel set by brass
	123-126	Minor motive from Phrase 2; stated in woodwinds
	127-130	Minor motive from Phrase 2 in a different key stated in the bassoon and double bass; harmony in inversion and starting a minor second off is stated in the saxophoneophones
"Fugue" Section	131-187	5 Fugal Statements – None are formally fugues, but quickly abandon the statement.
	131-138	First "Fugue" using Phrase 1 first in augmentation in the vibes, followed two measures later by cornet at standard tempo; new entrances of this theme every two counts
	142-147	Second "Fugue" this time with a quarter note lag again using Phrase 1. First alto saxophone, then clarinet & tenor saxophone, bassoon, and string bass.

SECTION	MEASURES	EVENT AND SCORING
	148-151	Third “Fugue” statement this time using Phrase 3 and stated every 2 counts. Measures 150-151 are an inverted variant of the last 4 measures of the tune
	152-161	Fourth “Fugue” statement of Phrase 1 in a 3-voice fugue with a 2 measure lag. Euphonium solo begins this section followed by horn, then tenor saxophone, bassoon, trombone and bass together in ms. 156
	162-174	Dissonant statement of Phrase 2 in low woodwinds and brass followed by permutations of motives from that phrase
	175-178	Fifth “Fugue” statement of Phrase 1 by the saxophoneophones against Phrase 3 stated by cornet and horn; motive from Phrase 3 stated again a measure later by flutes, clarinet and vibes.
	179-184	
	185-187	Fragments of Phrase 4 act as transition
“Gentle” Transition	188-193	Statement of Phrase 1 in mallets
Final Chorale	194-207	Transitional material using inverted motive from Phrase 4
		Full Carol tune played again for the first time since opening chorale. First in euphonium, then alto saxophone, then cornet, then many others
Coda	208-225	
	208-215	Closing dramatic material
	216-218	Rhythmic and rising melodic material
	219-225	Permutation of a Phrase 3 fragment slows to dramatic point
		Rhythmic crescendo to the end

CONCLUSION

Winter Ricercar is an excellent addition to Grade 3 and 4 chamber winds repertoire. It is representative of a piece with accessible instrumentation and ability level that is appropriate for many small universities and advanced high schools. It is important that first-rate composers are commissioned for more works of this genre. It is a segment of music that is lacking in our repertoire and it is the vision of the author that many more pieces of this nature will be composed in the future.

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APPENDIX A

Chamber Wind Music

*This list includes pieces for mixed instrumentation for 8 to 16 players and does not include like-instrument groupings.

Grade 3

- An American Tapestry - Daniel Kallman (Fl, Ob, Cl, Bsn, ASx, TSx, 2Hn, Tr, Tb, Tu)
- Barcarolle - Virgil Thomson (Fl, 2Ob/Ehn, 2Cl/Bcl, Bsn)
- Capriol Suite - Warlock / arr. Geddes (2Fl, 2Ob, 2Cl, 2Hn, 2Bsn)
- Contrafacta Hungarica - Farkas Ferenc (2Ob, 2Cl, 2Hn, 2Bsn)
- Coplandia – Jeff Smallman (2Fl, 2Ob, 2Cl, BCl, Bsn)
- Divertimento in C, K. 188 K. 240b – W.A. Mozart (2FL, 5Tr, Timp)
- Folk Tune – Percy Whitlock (2Fl, Ob, 3Cl, Hn, Bsn)
- Four Early American Spirituals – William Schmidt (Fl, Ob, Cl, ASx, TSx, BCl, Bsn)
- Pastorale - Boccherini / Stone (2Fl, 2Ob, 2Cl, 2Hn, 2Bsn, Bass, Opt BCL)
- Suite of Dances – Thomas Lowe (2Fl, Ob, 3Cl, Hn, Bsn)
- Tower Music Op. 129 – Alan Hovhaness (Fl, Ob, Cl, Bsn, 2Hn, 2Tr, Tbn, Tu)

Grade 4

- Andante – Sergey Taneyef/Bastiaan Blomhert (2Fl, 2Ob, 2Cl, 2Bsn, 2Hn)
- Andantino – Antonio Soler/Guy Woolfenden (2Pc, 2Ob, 2Cl, 2Hn, 2Bsn)
- The Bach Buch -18 Transcriptions of Bach's works for Chamber Winds by Carter Pann (2Fl, 2Ob(Sop. Sax sub), 3 Cl, As, 2Bsn(Bass Cl. Sub))
- Consort for Ten Winds – Robert Spittal (2Fl, 2Ob, 2Cl, 2Hn, 2Bsn)
- Dances with Winds – Shelley Hanson (Flexible - 2Fl/Pc, Ob, 2Cl, Bsn, 2Hn, 2Tr, Tb, Tu, Perc.)
- Divertimento in Bflat, K. 186 – W. A. Mozart (2Ob, 2Ehn, 2Cl, 2Bsn, 2Hn)
- Divertimento in Eflat, K. 166 – W. A. Mozart (2Ob, 2Ehn, 2Cl, 2Bsn, 2Hn)
- English Countryside Suite – Raymond Hensher (2Fl, 2Ob, 4Cl, 2Bsn, CBn, 2Hn, 2Tr, PE)
- French Dances Revisited – Adam Gorb (2Fl, 2Ob, 2Cl, Hn(ASx), Hn(TSx), Bsn, Bsn(BCl))
- The Merry King - Percy Grainger (Fl, 3Cl, 2Bsn, Tr, Hn, Piano)
- More Old Wine in New Bottles – Gordon Jacob (2Fl(1dPic),2Ob(1dEh),2Cl,2Bsn,CBN(OPT),2Hn,2Tr)
- Octet – F.J. Haydn (2Ob, 2Cl, 2Bsn, 2Hn)
- Octet – John Lessard (Fl, Cl, Bsn, 2Hn, 2Tr, Bass Tb)

- Old Wine in New Bottles – Gordon Jacob
(2Fl(1dPic),2Ob(1dEh),2Cl,2Bsn,Cbn(OPT),2Hn,2Tr)
- Parthia in D – Antonia Rosetti (2Fl, 2Ob, Cl in A, 2Hn, 2Bsn, CBsn)
- Petite Symphonie-Gounod (Fl, 2Ob, 2Cl, 2Bsn, 2Hn, opt. Cb)
- A Quilting Bee - Clark McAlister (2Fl/Pc, 2Ob, 2Cl, 2Hn, 2Bsn)
- Rondino in Eb – Beethoven (2Ob, 2Cl, 2Bsn, 2 Hn)
- Suite Francaise – Guy Woolfenden (2Fl, 2Ob, 2Cl, 2Bsn)
- Suite from Carmina Burana – Orf / Wanek (2Fl, 2Ob, 2Cl, 2Bsn, 2Hn)

APPENDIX B

Email Correspondence with the Composer

9/9/2014

Yes, I can create a bassoon substitute part for the bass clarinet (or re-think it so that the bassoon part is the primary); and the tuba substitution part should work in lieu of a string bass. I may request string bass at KU simply due to the orchestrational blend of string bass with the low winds. In fact, it may be that I ask you to double the string bass part with contra clarinet if you and Paul think it wise. The tuba and euphonium parts will undoubtedly require mutes. I want it to come off as the typical 'delicate' chamber wind piece, but I also do not want to make the mistake of under-scoring the low end; hence, my request for doubling string bass with contra clarinet (probably contrabass).

Concerning programming status...I don't think that the title will force band directors to feel compelled to program this work at Christmas time only. Nor will the 'sound' of the work necessarily be 'Christmas-like' (whatever that is). I recall hearing and playing Alfred Reed's "Russian Christmas Music" throughout the year, even with the word "Christmas" in the title. But I think, focusing on the ricercar part of the title (if that is to be in the title) coupled with the nature of the music itself, should warrant directors to program it at any time of the year. Of course, how I 'market' the work through Keveli Music (including program notes) will factor in to all of this as well. Obviously I'm wanting to create a work that can produce sales and performances throughout the year. So we can definitely market it as any other 'serenade' or any other title that means "instrumental music".

9/16/2014

Update: I have most of the work sketched out and have begun to orchestrate. I'm trying to press forward so that I can get it to you and Paul asap. I can definitely get it to you over the Christmas break. If a little lucky, I can get it to you before.

Also, I decided to take your request and replace the bass clarinet with a bassoon. The bassoon gives me more options, but I was trying to avoid double reeds altogether. But if the commissioning organization is okay with it then so am I!!!

10/12/2014

KW: FYI: I completed the orchestration for the chamber work and will begin the notation process!!

LJ: What were your early musical experiences and influences?

KW: My earliest musical experiences were 1] beginning band, which began in the 5th grade, and 3 years of piano 6th-8th grade. I was a decent athlete and played football,

basketball, and baseball, which is what ended my piano studies (no time to practice). But I would have to admit that piano studies was probably what gave me my earliest experiences in theory and why I continue to compose at the piano today. I started on trumpet in band, which I played through my senior year in high school. I doubled up on trumpet and horn beginning in 7th grade. I played horn in concert band, orchestra, and musical pit, and trumpet in marching band and jazz band. I played lead trumpet in the high school jazz band my senior year, but suffered a chop breakdown (probably due to not warming up properly or warming down at all). This chop breakdown did not effect my horn playing (fortunately). I wanted to keep playing in the jazz band so I learned trombone. I also enjoyed singing in the elementary school choir (more on that in my answer to your 2nd question). My older brother played clarinet; my older sister played alto saxophone, and my twin sister played violin. All of my siblings played their instruments through the 12th grade. I was the only one who continued in music after high school. By the time I had just entered college, I was playing in the Portland Youth Philharmonic, college bands, jazz ensembles, brass quintets, pit orchestras, large brass ensembles, and horn choirs. All of these styles and genres were extremely influential to my understanding of music - both as a player and in the limited amount of composing to that time. I mention the Portland Youth Philharmonic because it was this ensemble that introduced me to Bruckner, Stravinsky, Brahms, Shostakovitch, Copland, and the entire world of concert music, rounding out the other musical experiences of my formative years.

INFLUENCES: I was fortunate to have a mom who loved all kinds of music. We had everything playing in our household growing up, including Sinatra, Nat King Cole, West Side Story, Sound of Music, Beach Boys, Barbara Streisand, film scores, and much of the pop music of the 1970s. Back in the days when there was only 3 TV stations, my parents always watched the Lawrence Welk show, and I'm not ashamed to say that their band had some tremendous players in it and I enjoyed listening to their TV performances. Being a trumpet player, I became a big fan of Maynard Ferguson and (Oregonian) Doc Severinsen. I think I owned every album that Maynard recorded in the 1970's and early 1980s (and saw two live performances of he and his band). I fell in love with Big Band jazz (and jazz in general) but the big band had power and sophistication that appealed to me. I was drawn to popular groups that favored great horn sections - Tower of Power, Chicago, Earth, Wind and Fire, and (of course) the Muppet Band. The only pure rock groups that I listened to with regularity were the Doobie Brothers and Styx (I wasn't a big fan of "hard rock" - what is now designated as "classic rock" - because their wasn't a lot of room for subtleties). All of these groups tended to 'compose' their music with more sophisticated harmonies, contrapuntal lines, and engaging orchestration. I was also a sucker for any "power" ballad as they demonstrated how music can also evoke tender, more vulnerable emotions. My formative years of musical influence would not be complete without my interest in film underscore music. This "interest" became an addiction when, at the age of 12, I waited to get into a movie theatre and, as the previous audience left the theatre while the end credits were playing, I heard this incredible orchestral music through the doors. Music (orchestral) that I had never encountered and couldn't wait to experience. The movie was Star Wars (yes, I was alive when the original was released in 1977). The brass writing was inspiring - I mean, honestly, who begins an

orchestral work with the trumpets blasting high 'C's?? I'm a beginning trumpet student and a Maynard Ferguson fan!! What trumpet player wouldn't have been drawn to that film music? The music of John Williams and, more specifically, the orchestration techniques of Herb Spencer opened my mind to a world that I had never musically contemplated. It was the release of the soundtrack to "Empire Strikes Back" that made me decide that I wanted to become a composer. I still rank it as my favorite film score of all time and continue to listen to it in my 'old-man' days. I still hear something new within all of the musical complexities of this film score. Of course, my concert music influences would grow, but I think I learned the most from listening/analyzing and simply soaking up the music of Mozart and Mahler.

I would sum up the "influences" portion of this question by saying that I had access to all styles of music growing up and parents and music teachers who encouraged me to pursue my musical passion. Let me say that again, I had music teachers who encouraged me to compose AND who performed my works (from elementary school through college). Without these educators giving me those opportunities I firmly believe that I would not be composing today. The eclecticism that I experienced in my youth is still with me today and, I believe, my compositional output represents that eclecticism.

LJ: When did you first try your hand at composition, and when did you think it was something you could do as a profession?

KW: When I was in the 6th grade (my second year of trumpet and my first year of piano), the choir director announced that there would be a "composition contest" and the winner's piece would be sung by the choir at a formal concert. I was one of three students who took up the challenge. So I wrote a piece and added a trumpet obligato (for me). My piece won and it was performed. I can't remember anything about the piece or how I composed it, but my early experiences in piano and band allowed me to notate something (apparently) musical. So, I had won my first composition contest (pffft!!) and received the first performance of my music at River Grove Elementary School in Lake Oswego Oregon. I did a lot of transcribing, arranging and a little composing while in high school. Most of this was for our jazz band (16 arrangements) but I also had the opportunity to write an arrangement/transcription of music that combined our band and our strings - the first time that we had a full orchestra perform at my high school. It was in all of these works, through all of my mistakes and failures, that I learned the basics of composing and arranging. Now keep in mind that for me, in the late 1970s and early 1980s, the process of "transcribing" was much different as it involved either a cassette tape or an album and lacked all of the resources and ease that the digital world now offers. But the process of transcribing was THE most beneficial music training that I experienced. I still incorporate it into my teaching methods for my composition students.

I don't know if I ever considered composition a "profession" - in the sense that I could make a good living at it. I would probably still have that same thought if it wasn't for the band world and my connection with it over the past 6 years. I earned a B.A.Ed

(instrumental conducting) knowing that I had to convince my father that a college degree would allow me to teach music; hence, college was job preparation! Trying to convince him to help me pay for college while pursuing a degree in music composition would have failed. Besides, I felt that I could continue to compose even if I didn't get a degree in it.

I decided to go to graduate school (for the MM in composition only - no plans to do a DMA at that time) so that I could beef up my orchestration skills and look to a possible profession in LA as an orchestrator. As I neared the end of my Masters degree I contacted an acquaintance who was in LA making it as a composer and the picture he painted was a little bleak. Fortunately, I had begun to have some success with my concert music, including winning a couple of competitions and having my music selected for performances at conferences. This was important for me because it showed me that my concert music was viable (maybe "professional") at some level.

SIDEBAR: In my current position at WOU I teach film scoring. Over the past 6 years I've been fortunate enough to invite Disney composer/orchestrator Dave Metzger (who lives in Salem OR). His film credits include most of the Marvel movies (Captain America, Avengers, etc.) and a ton of animated films (Frozen, How to Train Your Dragon, Kung Fu Panda, Tarzan, Bolt, etc.). I had a chance to sit down with him at the end of the day (the first day that I had met him and the first time I had him out for an all-day visit at WOU) and I said something like, "Dave, I really envy what you get to do for a living!" And he immediately responded by saying, "No, Kevin, I really envy what YOU do". It was at that moment that I realized how fortunate I am to be in a position where I get to compose what I want to compose and not have some director/producer (with no musical talent) telling me why I need to change my music (or else be fired). But this is Dave's world and he is not always artistically challenged or appreciated because he is not the one in control of what he writes. END SIDEBAR!

I've always considered teaching my "profession" because, as a teacher, you have the opportunity to change lives in a positive way. For most of my compositional life I've never felt that I could have that kind of impact as a composer. After all, concert-music composing is a selfish activity and I don't consider self-centered pursuits (that don't involve curing a disease, ending hunger, or some other game changer to the world) a "profession". But what I have found over the last 4 years of my composing career is that people are effected/affected by my music and I have been able to inspire a few musicians, perhaps in the same way that the music of John Williams or Maynard Ferguson impacted me as a teenager. I have to now come to terms with how my music 'lives' in the real world - it has a life of its own and I must accept that. I suppose that deep in my heart I will always feel that my profession is teaching, simply because my teachers helped me along the way.

LJ: I saw that you have been at Western Oregon since 1995—where else did you work after finishing grad school and before arriving at Western Oregon? Or was that your first job out of grad school?

KW: I completed my DMA in 1994. I worked for a year at Brookline College (a school in the Dallas Community College District) teaching composition. I then received the job at WOU, which is within an hour of my family and my wife's family. I received some great teaching experience at UNT where I served as the graduate teaching assistant in jazz arranging. That gave me access to the One O'clock lab band and allowed me to assist in teaching jazz arranging. After that, I received a teaching fellowship in the composition division, which I held for four years. This was more prestigious because I was the teacher of record for classes in composition and private composition lessons. This was more important to my teaching development than the Brookline gig. Western Oregon was my first full-time, tenure track gig after my DMA.

11/2/2014

Luke, keep in mind that the string bass part will have a tuba substitution part for you. I'm also going to suggest (in the performance notes) that a contrabass clarinet part also double the string bass part when available. I will provide a contrabass clarinet part as well.

3/18/2015

Winter Ricercar: Measure 14 - the last note (F-flat) is good, but the note prior to it should, indeed, be an E-flat.

3/19/2015

MM = Composition with a theory minor

DMA = Composition with a musicology minor

Cindy McTee was my primary for most of my grad work. Practically everyone else that I studied with was about a semesters worth of work only. I was drawn to Cindy's work because of her integral use of rhythm.

Before Cindy was hired at UNT, she taught for a year at Pacific Lutheran University (in Tacoma WA) where I would eventually go and earn my BAEd. Although I ended up at PLU the year that Cindy went to UNT, my then-girlfriend (now wife) was Cindy's assistant at PLU. So it was easy to make the connection to UNT when we looked at graduate programs. During my time at PLU, I came across a few of Cindy's scores and really liked what she did with rhythm and 'groove' establishment.

The other composer that was an excellent teacher and from whom I learned so much in such a small amount of time was Tom Kubis - an outstanding jazz arranger and jazz performer. I would work with him for a few weeks over three summers while he was the guest at the PLU-hosted Northwest Jazz Camp. I still incorporate his teachings in my jazz arranging courses today.

3/20/2015

Hi Luke,

My research is probably nowhere near exhaustive but I started with a couple of web sites that try and track the original source down:

http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/upon_the_snow_clad_earth_without.htm

http://www.hymntime.com/tch/bio/g/a/u/gauntlett_hj.htm

Yes! This is Arthur Sullivan of Gilbert and Sullivan!! I was pleased to learn of this as well.

<http://diamond.boisestate.edu/gas/sullivan/christmas/index.html>

<http://diamond.boisestate.edu/gas/sullivan/christmas/snow.html>

Here are my program notes from *Winter Ricercar*. Feel free to use them if you'd like: *Winter Ricercar* is an instrumental chamber work based on the traditional English Christmas carol, *Upon the Snow-clad Earth*. The carol was originally set to Reverend Richard Robert Chope's lyrics by composer Henry John Gauntlett (1805-1876). The melody was slightly altered by composer Arthur Sullivan in 1876 and it is Sullivan's melody that is used in *Winter Ricercar*.

Named after its Renaissance and Baroque counterparts, the *ricercar* is an instrumental composition that explores the permutations of the melody of *Upon the Snow-clad Earth*. The carol is developed in similar fashion to both the homophonic treatment of the early *ricercar* and the highly imitative form of the later *ricercar* that favors variation form and is a predecessor of the fugue.

The original (Gauntlett) is published in *CAROLS FOR USE IN CHURCH DURING CHRISTMAS AND EPIPHANY* by (the carol's lyricist) R. R. Chope (Metzler Music of London; 1875):

<https://archive.org/details/carolnch00chop>

<https://archive.org/stream/carolnch00chop#page/n37/mode/2up/search/Snow> (go to the index - page XXXV (No. 59) - This source shows that Gauntlett wrote the work in 1856. The Carol itself (No. 59) can be found on pages 122-123. This is the original (as far as I can tell) but I like the 'altered' version by Arthur Sullivan. Here is the jpg of the Gauntlett carol as found in the CAROLS FOR USE IN CHURCH DURING CHRISTMAS AND EPIPHANY (composed 1856 and published in 1875):

I've also attached an image of the Sullivan version from 1876 (a year after the Gauntlett publication) as published by the Metzler Music Publishing Company of London (The publication date is later than the 1876 composition date, though). I'm not sure of the connection between Sullivan's completion date (1876) and Gauntlett's death, but Gauntlett's original (above) was published in 1875 (in London) so Sullivan would probably have learned of it through that publication. Also note (as stated above) that Sullivan's version was also published by Metzler Music:

3/22/2015

Luke, I have two other iterations of the score - my sketches (7 pages) and my hand-written orchestration (16 pages). Are these something (in part or in full) that could be useful for your dissertation? It would show the process in which a mad man moves from initial sketches to final, published score. I could scan these and send you a PDF of either or both, but I won't be able to get to that until next week (and you may need to remind me since it's the beginning of the Spring term for me). Anyway, let me know.

3/29/2015

Grace notes should be short, just before the beat, and - whenever they are attached to an accented note, they, too can be accented. In soft passages, or when they are not attached to accented notes, they don't need to be accented (mm. 94-98). The heavy (loud) grace notes (mm. 51-60) can be interpreted as 19th-Century Russian school (Mussorgsky, Rimsky-Korsakov, Borodin, etc.). Same thing goes with the double grace notes (mm. 43-48).

4/3/2015

LJ: At the section starting at measure 22, there are some inconsistent articulations we wondered about. Should the slur end each time on the accented note? Sometimes it is going to the note **after** the accented note, which doesn't seem to be what you want... maybe??? Likewise at measure 93 in the saxophone parts—same question.

KW: Believe it or not, the articulations are correct for those sections. The slur sometimes lands on beat 4 (in 6/8) but it is also carried over to beat 5 at other times. I questioned my sanity for this decision (since this will most likely cause more frustrations in the end) but

I decided to stay with my original intentions. The accent, however, should always remain on beat 4, but the slur pattern alternates. Does that make sense?? Or, the easier answer is to say, "Yes, the notation is correct." Let me know if this causes issues for your players!!

APPENDIX C

Original sketches of *Winter Ricercar* by Kevin Walczyk

This image displays several pages of handwritten musical sketches for the piece "Winter Ricercar" by Kevin Walczyk. The sketches are organized into three main sections, each consisting of multiple staves of music. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. Annotations in the margins and between staves provide additional context and instructions. Key annotations include "Cello part II", "Violin I", "Violin II", "Wind", "Cello", "Bass", and "Piano". The sketches show a progression of ideas, with some parts being heavily crossed out or revised, indicating a process of creative exploration and refinement. The overall style is that of a working draft, with clear but somewhat hurried handwriting and extensive use of pencil lines and erasures.

